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Vol. 1 No. 2

31st MAY 1935

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VOL. ONE
NO. TWO

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

Miss USHA

SHALINI'S STAR

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RUBY KEELER

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8 Exclusive Art Plates

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by
B. G. HORNIMAN
in
OUR NEXT ISSUE

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An
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filmindia

Editor : D. K. Parker *Advt. Manager* : B.D. Panwelker
Vol. 1 MAY 1935 No. 2

CROSSING THE RUBICON

As was expected our first number created a sensation. The sensation was not so much due to our writings, which were to say the least truthful but more so due to the comments, good and otherwise, showered on us by our contemporaries.

Editors who have been used to other smells have smelt Venom in our writings. Several cinema papers, as if in chorus, have condemned our policy of fearless criticism and straight-from-the shoulder-talk. And yet the daily papers like the **"Times of India"**, **"Bombay Sentinel"**, **"Bombay Chronicle"** and **"Free Press"** have been unanimous in their praise as can be seen from the reviews printed elsewhere in this issue. When dailies like the above which shape the destiny of our nation from day to day choose to congratulate us, why should we worry about the bleatings of these cinema periodicals, which to say the least, cannot even claim to know the fundamentals of Journalism.

Most of these periodicals find it difficult to survive in the crowd of so many. In their attempt to live, some of them pander for advertisements. To do this successfully they are compelled to write sweet lies and manage to get into favour with the producers. Producers in general, of course there are exceptions, have been spoilt by these sweet and hypocritical attentions and have begun to feel themselves as magnets and pillars of the

industry above suspicion and criticism. This is indeed a bad state of affairs for any industry to be in.

We have taken it upon ourselves to write the truth and in doing so, if needs be we shall expose all, the producers, distributors, exhibitors, in fact, all who matter in the line. The sole purpose in doing so is to purge the industry of its evils and force those who are responsible to re-establish it on a cultured and improved basis. We are quite aware of the risk we are taking in carrying out this self-imposed task. But with our first issue we have crossed the Rubicon and now there is no going back.

We cannot retrace our steps. It is the beginning of a relentless war. We must pursue our policy regardless of the reward we may get. We want the industry to improve in morals and methods and become indigenous. For the last 20 years or more the industry has been in inefficient hands. Our pictures to-day are as bad as they were when we began, barring of course a few exceptions. The producers have been calling these 20 years a period of infancy. And how long are we to remain at this feeding-bottle stage? And during this period of infancy some unscrupulous producers and financiers have turned the studios into pastures for personal gratification. We condemn such producers as incorrigibles. They will never improve. They must simply go out of the industry and if they do not, they must be driven out, and better men must come in their place. These symbols of gross immorality will never represent anything but sin. Their gambols are encouraged by some of the fan papers, who carry on a systematic game of pander and assist these men in their nefarious activities.

We are not prepared to join hands with such producers and the socalled journalists in ruining our industry and putting to shame the resplendent traditions of our country and its commerce. Let us not for material gains flatter these moral rakes. Let us not through our actions or false modesty feed the furnace of lust to warm these imbeciles. Those fan fiends who call themselves journalists are a shame to their profession. They are spongers who put a small price on virtue and make vice their currency. We have a poor opinion of such men. They have never helped any nation. These journalists forget that "out of conflict comes creation." Our present conflict with the producers and the men in the line will create new producers, will recruit new men, will create a new order of things, in fine, the industry will be reborn.

Coming Very Shortly—

NEW THEATRES Ltd., *Present*

JOSHE INTIQUAM

New India Films Box Office Sensation!!

A terrific drama of the big and wild open of N.W.F. with a most outstanding cast, Prithivraj, Hiralal, Jagdish, Miss Molina, Miss Kamala, Master Labbo, Yakub, Miss Mobarak, Miss Sardar.

It will daze, amaze and captivate any audience—ANYWHERE.

A REAL HE-MAN STUFF. AN INTOXICATING & THRILLING DRAMA!.

A Picture which showmen will be Proud to Present to Patrons.

For Date and Theatre Watch Advertisement.

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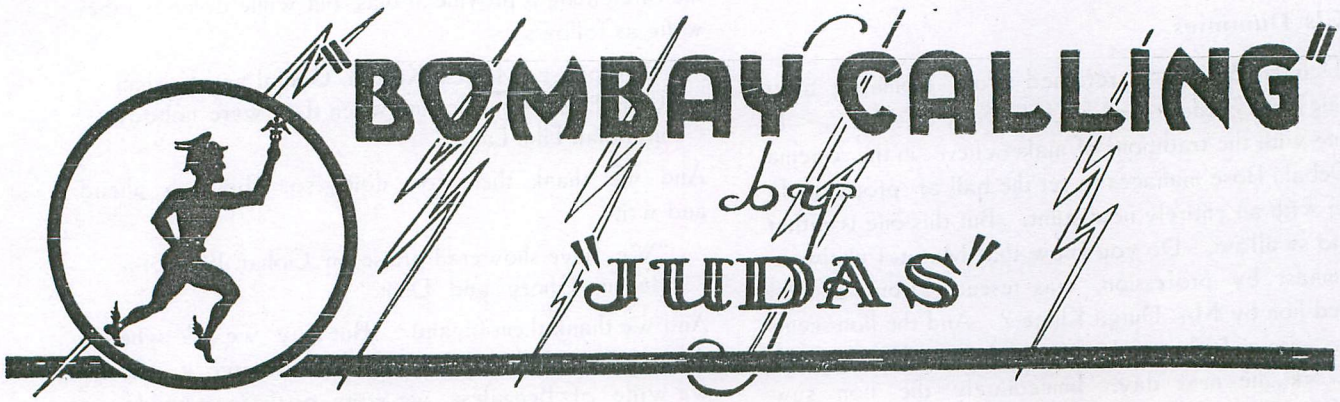

A *Brain Twister!*

Compliments left and right handed, invited and uninvited have been paid to me. Who is ***Judas?*** People are asking this question some with curiosity, some with vengeance. Innocent people have been identified with me. Rather deplorable! Men like Baburao Patel, R.C.N. Broacha, Baburao Pai have had their turns of being called ***Judas.*** How silly! These men are producers and as such in the opposite camp, how can they be expected to have any sympathy or common cause with us. Well, I shall give you the description of Judas incidentally of course my own description and truthfully too.

Judas is 5 ft. 6 ins. in socks. Wears horn-rimmed spectacles wears English costume on week-days. Dhoti and long coat on holidays and Sundays. Always carries a newspaper under the arm. Has served as publicity manager once in the cinema line with a leading concern. Knows everyone of note in the industry personally. Has several friends who give him the gossip. Now has nothing to do actively with the industry but takes a keen interest in its welfare. Is a Bachelor of Arts. At present employed with a cotton broker. Age 42. Married. Has 4 children. Foreign travelled. Member of several clubs.

And now find out who is *Judas?*

* * * * *

Bonfire of Rs. 1,50,000/—

It is rather regrettable that Swastik's first production *"Dard-e-Ulfat"* was not successful as a Box-Office hit. The producers, Messrs. Gvalani Brothers took up an ambitious subject and spared no pains or money in attempting to make the picture interesting, but unfortunately for them the picture betrays rather weak direction and looses much of its grip which would have otherwise made the picture a success. The story is composed of pickings from "VAHOODI-KI-LARKI", "SIGN OF THE CROSS", "SVENGALI" and "NERO". In fact the entire plot is a tale in patches. It must have been a keen disappointment to the producers to see the fate of their picture and we consider that if the picture instead of showing in Swastik Talkies, a new cinema house, had been shown in one of the established houses like Majestic or Imperial, it would have been far better. The performances of the artistes were also poor. Madhukar Gupte has lost lot of ground as his work is unimpressive and without life. Gupte has gone to great pains to advertise himself in excess and has hereby taken upon himself a responsibility which he has miserably acquitted. The only work that could be recommended was of Jagannath who has not fared badly.

* * * * *

Another Misfortune

With the economic depression so much rampant a producer is always trying to produce a picture which would catch the fancy of the public. "USHA" produced by Shalini Cinetone of Kolhapur and directed by Baburao Painter unfortunately did not run well at Krishna. As far as the Art Direction and the settings in the picture are to be considered, the picture is an eye-opener for several people in the line including those who have worked with Baburao Painter in the past. But the picture has no story, rather a poor direction and lacks

in action while the music in the picture needs no comment.

* * * * *

D. K.'s Dummies

Debaki Bose has returned from Kolhapur after finishing the outdoors of "LIFE IS A STAGE". In keeping with the traditions of makebelieve in the cinema line Debaki Bose manages to set the ball of propaganda rolling with an entirely new stunt. But this one is rather hard to swallow. Do you know that Maruti Pehelwan, a gymnast by profession, was rescued from a wild enraged lion by Mrs. Durga Khote ? And the lion seems to have got a fright of his life and refused to turn up for work the next day. Immediately the lion saw Mrs. Durga Khote it put its tail in and bunked.

* * * * *

Snakes and White Ants

Several papers have been upset over my writings. Goodness knows why ? Mr. Oberoi the 6-foot Editor of *"Cinema"*, Lahore, smells venom in my writings and compares my work to that of a snake. When an experienced man like Oberoi writes, notice must be taken of the writing. I would ask the critics, what is good for the industry ? Snakes of Wisdom or White Ants of corrosion ? The fan papers are like white ants harmless in appearance but carving out the soul of the structure. My writings are not actually the venom, as the venom is already in the industry. It can only be killed by another venom-serum. 'Poison kills poison' is an old adage and aptly true in this line.

* * * * *

'Dipali' of Calcutta seems to be afraid of facing facts square.

"Gross representation and cowardly innuendos",

are those that help to hide the real state of affairs and conveniently blink at things that cannot face the light of day. If exposing the exact maladies, with which the industry is suffering is a a dis-service to the industry then hiding these must be a greater one. A paper with a critic's policy gets public support, but falls foul with contemporaries. Any way, a critic has few contemporaries, and these distant howls in the wilderness are not going to affect us.

The *"Filmland"* of Calcutta, a weekly which has only its nice get-up as its only recommendation for existence waxes eloquent on my writings, and accuses me of creating a provincial bias but while doing so they write as follows :—

> "We praise Messrs. Kardar, Gunjal and Krishna Gopal. Really speaking when they were nobody in Indian Film Land."

And we thank them for doing so. They go ahead and write.

> "We have showered praise on Gohar, Billimoria, Bachu, Ghory and Dixit."

And we thank them (again). But may we ask whether the recipients of their praise did not deserve it. When we write of Bengalese we write of those who do not deserve any praise. We are under no obligation to shower false praise on the undeserving. If truth is to be the index of guidance in 'film politics' we are justified in writing what we feel and reviewing the truth in its entire nakedness. No attempt has been made by us to create provincial differences. On the contrary by exposing certain provincial differences that do exist already and which our contemporary will admit, we have made an attempt to criticise those who are responsible for this. We admit that the cultural and educational message of our industry is not only national but international but at the same time one cannot forget that the commercial interest must and will always remain provincial, however much our contemporaries may try to disguise the fact.

* * * * *

"Picture Play" of Delhi dubs our writings as 'Mud--Slinging'. The Editor disagrees with us when we say that "Puran Bhakta" was a happy accident. We should like to know what were the subsequent successes of Mr. Debaki Bose. None. And yet the Editor is afraid to face the facts and is prepared to blink at the halo surrounding Debaki Bose. Is not Film City a grave yard, from which every picture that has come out has failed ? With a cheap-complex wedded to self-interest the editor has betrayed himself in stating that because we could not get a couple of pages advertisement from Rai Saheb Chunilal we have criticised him. This may have been perhaps his own experience and perhaps to make up for the failures he has taken up cudgels for the worthy Rai Saheb. It will be interesting to note here that *'Judas'* has nothing to do with the commercial success of the magazine he is

writing in, and two and twenty pages of advertisement cannot induce *'Judas'* to prostitute his pen. And once again the editor who waxes eloquence about provincialism is human enough to grudge some omissions as Prabhat and those whom we have not had space to criticise in our last issue. We may say that the 'Sermons of Peter' would be lost in *Filmindia* and at the present stage: criticism of *'Judas'* alone will help Film India to realise what it actually is. Let critics remember, "That true criticism is the mirror of life."

Who will accept them?

The Ranjit Film Co., with their usual acumen have been doing something new in the field of advertising. They have decided to present a number of Gold Medals for the best artiste, for the best director etc., and christened these as Gohar Gold Medals. No doubt that it is a worthy departure from the usual publicity stunts. But may we know whether Sulochana of Imperial will accept the Medal in case she is chosen as the best artiste during the year, or whether Mr. Debaki Bose will condescend to accept the medal as the best director! If they do then indeed we are in Utopia.

Discipline first!

A sad report–that D. Billimoria of Imperial has grossly insulted Director Nandlal while shooting out-doors at Rajpipla in the presence of several state visitors and on-lookers. Was this a show-off performance. D. Billimoria, an actor who has been in the trade so many years should know the importance of discipline. Apologies were submitted but to what use–the insult stands and Nandlal who is perhaps one of the ace directors must leave Imperial if he is to vindicate his self-respect and the position of other directors. It is a great moral responsibility on Nandlal and now let us see how he acquits it.

Hire-out Studios

A great slump in our trade is immediately round the corner. The hire-out studios have no customers and the equipments are lying idle and the capital remains locked and unremunerative. And yet these studios do not reduce their hire rates. The bookings have fallen, pictures have failed one after another, cost of production has gone up, the heroines too have gone up in prices. What is going to become of the free-lance producers? Goodness knows!

WHOLE of BOMBAY not to Speak of GIRGAON went agog last several days when KALKOOT in

Sudha's Great Production

KISMAT-KI-BHOOL

was shown at

MAJESTIC

It's a Picture with 'P' Capital! *It's a Production with 'P' Capital!*

SEE IT FOR YOURSELF!

Featuring: India's Charactor Actor NAYAMPALLI, LOBO, GODSEY & Others.

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For Booking: SUDHA PICTURES Ltd., - Tardeo, - BOMBAY.

Heavenly Splendour

BROUGHT TO EARTH

in

SHALINI CINETONE

(KOLHAPUR)

(HINDI & MARATHI)
Mythological Musical
TALKIE

▼

Director :
BABURAO PAINTER

Music Director :
GOVINDRAO TEMBE

featuring
USHADEVI, RATNAPRABA,
K. VASUDEO, DUDHALE.

OUR NEXT

RAJMUKUT

Director & Music Director :
GOVINDRAO TEMBE

For Booking :

SHALINI PICTURES DISTRIBUTORS

KOLHAPUR S.M.C.

To

The Editor,

'Filmindia',

BOMBAY.

Gentleman,

Many thanks for your complimentary copy of "FILMINDIA" I very much appreciate the clever get up not to say that the contents are rather interesting.

I am pained to inform you that the section 'Bombay Calling' by ***'Judas'*** has been rather responsible for a few uncomfortable questions from some of my friends. It seems that some people in our line have found a similarity in my style of writing and that of ***'Judas'***. As ***'Judas'*** seems to have taken upon himself rather an unpalatable work, I would not like to be even distantly associated with it, in view of my position as a producer.

I shall therefore thank you to publish this letter in your coming issue and clear my position to the effect that I have nothing to do with ***'Judas'*** or his writings.

With regard to your request for contributions I shall send you an article in the next week and it should be printed under my own name.

Thanking you for an early reply, allow me to be,

Yours truly,

Sd./- BABURAO PATEL.

29th April 1935.

The above letter is self explanatory. In fairness to Mr. Baburao Patel we have to hereby declare that the gentleman has nothing to do with the contributions of "JUDAS" or any other articles which do not bear his name.

——The Editor

Our Screen Heroines *by Baburao Patel*

The Editor is fishing for trouble. I have been asked to write about our screen heroines. Ofcourse I tried to avoid but it could not be done. The subject given to me is rather ticklish and is likely to annoy some persons if they happen to read this article. The heroines or rather the girls of the screen are the back bone of our industry.

THE girls have secured this all important position not so much due to their merits but due to the dearth of supply of girls in this industry. Men would not like the girls appropriating to themselves all this importance yet nevertheless what cannot be helped must be endured. Nowadays a heroine means a film Company. Several heroines are partners in the producing concerns. At any time a partner is a trouble-some thorn in the side of any business and a woman partner at that must be a bit more hot I suppose.

And the heroines that are on the working list without being partners are also drawing huge salaries very much against the will of their employers and few of them deserve what they get.

But I am digressing. I have started a business discussion while I am expected to write about the girls themselves.

Oh! the Girls-some of them are marvellous! One who arrests the attention first is Sulochana. She is good looking, magnetic and charming and she cannot help being so as she has been like that ever since her birth. Rather hard for the young men is n't? Well she is getting about Rs. 4,500- /a month and her employers the Imperial Film Co. think that she deserves it otherwise they would not have paid it. Well as long as the young men of Punjab are living Sulochana need not worry about her salary—she will always get it. Her stardom lies in appealing to the baser instincts of man. I have vainly looked for acti n or expression in this great star. I have probably seen every picture of hers including the latest success "Indira M. A.". One thing must however be admitted that she is honest about her work. She makes an attempt to interpret the spirit of the scene but just fails to put it over finally at the pitch. Being foreign to Indian traditions she just fails when we start looking for her crowning glory. At times her self consciousness is very much in evidence and thus causes her to lose the grip of the scene. The talkies have given Sulochana another set back-the language. This girl has been used to think in English-feel in English and now brave though she is, she is suddenly called upon to interpret the right spirit of a scene which is conceived in Hindi, fortified with Hindi traditions and has to be expressed in Hindi language. And yet she has been honest and sincere in her work. She has always made an honest attempt to satisfy her fans though she has failed to win the applause of the critics. Sulochana is a pretty woman but a very small artiste. Her stardom is found on her good looks, and news paper advertising wedded to the natural weakness of men for a good face. But Art she has little-very little.

Constance Bennett, Blonde Beauty, She appears in M.G.M. Production

The next big noise is Gohur-They call her "Gowrangi Gohur" and the man who blows this trumpet the loudest is Chandulal Shah her Director from the beginning. A screen production is essentially a picture

artiste with a screen face-All that one finds in Gohar's face are the unusually big and attractive eyes. Inspite of other handicap she looked much better in her earlier pictures than she looks now. Gohar is a girl of education and understanding and she owes it to her fans to keep herself in a presentable form.

As a businessman Chandulal Shah may be justified in-exploiting Gohur but as an artiste he has absolutely no excuse to present such an ungainly figure as Gohur on the screen and ask people to believe that she is the heroine of the play in whom all the pathos, hopes and romance centered. Still I must be fair to her, I have seen this girl act sometimes. In some of her pictures there are moments when she is in absolute unison with the spirit of the situation and just merges herself into the role of the picture At any rate she expresses herself better than Sulochana and I must admit that Gohur is a better artiste. But I would advise her to retire now at the height of her well advertised and well exploited glory rather than wait for the winter of disappointment.

BARBARA STANWICK

Writing about our heroines one cannot afford to forget Mrs. Durgabai Khote. She is by far the greatest artiste we have in India today. To an educated man who is desirous of enjoying a clever picture with natural and subtle acting. I would straightway advise to see any picture featuring Mrs. Khote. She has a great handicap as far as features are concerned. She definitely hasn't got any screen features and yet she has a personality all her own. Even on the screen one is aware of the magnetic intelligence flashing out from her eyes. She has had to play intelligent and difficult roles like those of "Taramati" in "Harischandra" "Killotala" in "Maya Machindra" "Mira" in "Rajrani" and "Seeta" in "Seeta." These are roles, representative of different ennobling sentiments in Indian womanhood-the womanhood that has become immortal with the halo of tradition and sacrifice.

As 'Taramati' she was the traditional wife ever ready to sacrifice her all for her husband and seek happiness for her lord even at the sacrifice of her son.

As 'Killotala' she was the strong woman with strong passions and yet with a great fibre of character that sought the happiness of idyllic love in subjection and service.

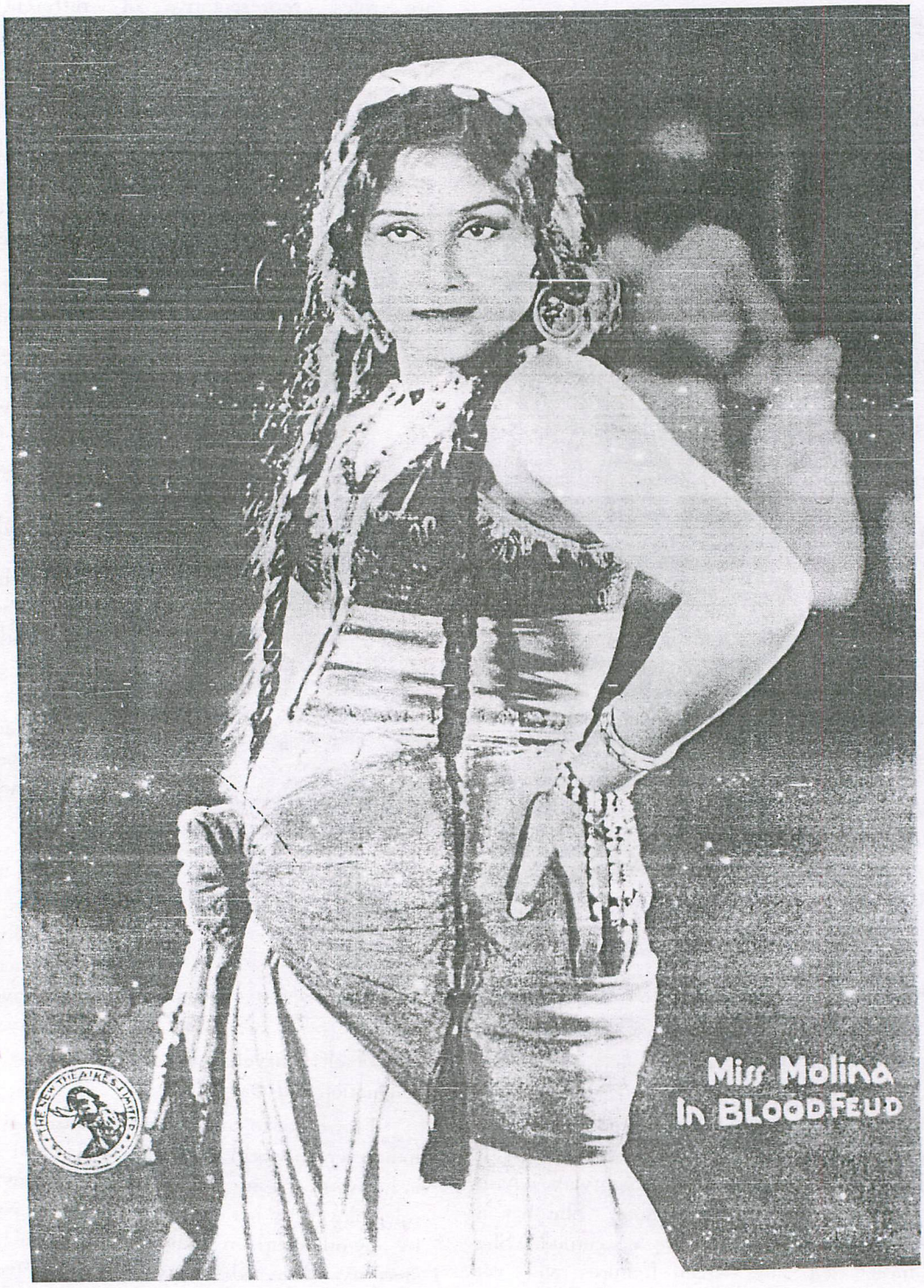
As 'Mira'-she had forsaken worldly pleasures and could feel only the Omnipotent Mercy of God! She was an humble devotee at the alter of divinity ever searching for the Truth.

As 'Seeta'-though she was working in a story divorced from the accepted and popular version of the subject-yet she acquitted herself marvellously. Her work was full of pathos resignation and sacrifice.

I have yet to come across another woman in the Indian screen world who is so honest and so intelligent in her work. I am sure and quite so that the difficult roles played by her so far could not have been played by any other girl in India with so much feeling and sincerity. Mrs. Khote is easily our greatest artiste and compared to her others are apologies and poor ones too.

(Continued on page 15)

A New Theatre Star!



ANNOUNCEMENT EXTRAORDINARY.

AMRIT FILMS LTD., LAHORE

have great pleasure in announcing that they have started the shooting of "ANSOUN-KI-DUNYA" or "SORROWS OF MAN", a master drama by the master pen of India's greatest present day dramatist. "HAKEEM AHMAD SHUJAA," the renowned author of dialogues and songs of "KARVANE HYAAT." The story, dialogues and songs all written by the author.

¶ Enchanting musical tunes and background effects by India's pride musician, Master Jhande Khan.

¶ Direction by: Mr. KAPUR of India, Burma, and Malaya fame.

¶ Recording by: the famous Mr. VITHAL of Kolhapur.

Photography by: the Mr. MITRA one of the greatest cinematographers of our country.

The drama is a great document brought to life by renowned artistes like Feroza, Anwari, Urmala, and others in female roles, and Ghulam Qadar of Madan fame, Surrendar, BA., L.L.B., Pt. Hanuman Parshad, and others in principal male roles.

AMRIT Artistes are all North-India stars, and their reputation is already well established in this part of the country.

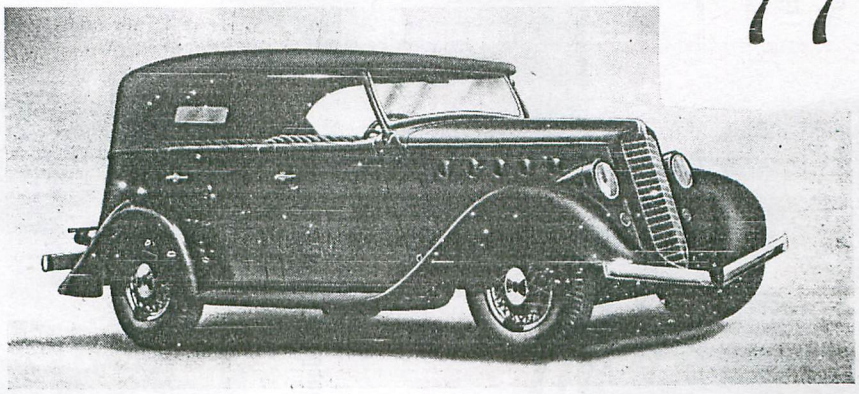
Amrit Films will be defined only by one adjective "AMRIT".

Watch our announcement In the next issue of this Journal!

For Territorial Rights and Bookings apply to :—

AMRIT FILMS LTD., THE MALL, LAHORE.

1935 WILLYS "77"



4 Door Tourer as illustrated Rs. 3495/-

4 .. Soloon Rs. 3,650/-

30-35 miles per gallon-70 miles per hour!

Now America's only 15 H. P. All-steel Four-door Saloon. A 4-cylinder engine as smooth as an eight. Delux equipment such as leather upholstery, front and rear bumpers, 2 windshield wipers, 2 sun visor, clock, ash trays, glove pockets, arm rests, etc.. etc.

Sole Distributors:—

GARWARE MOTORS LIMITED

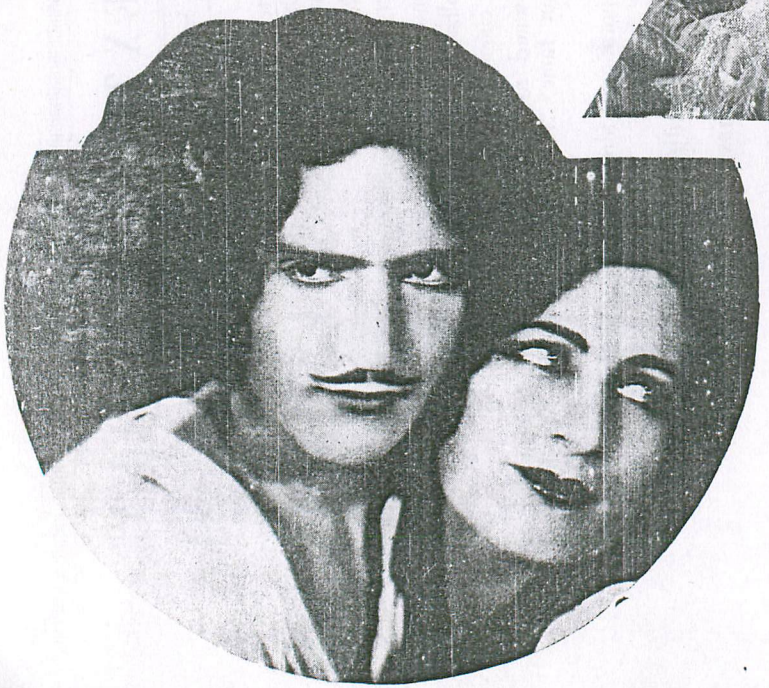
SWADESHI MILLS ESTATE,

NEW QUEEN'S ROAD, - - - - - BOMBAY.

Super Contributed 1021 Rs. to Silver Jubilee fund.
When Lord & Lady Brabourne were present.

A delightful dance scene from "NAVJIVAN" Ajanta Picture.

Miss Nargis.



A pathetic scene from
"HUNTWALI" (Wadia)
featuring Sharifa. (Left)

"FOLIES BERGERE" feature
Maurice Chevalier and
Ann Sotherm. (Right)

Howlers of the Month

In his interview to the representative of ***'Movies'***, Mubarak and Jairaj, "cultured and educated gentlemen", say that under the great guidance of Mr. D. K. Bose they have come to know what is acting, film art and technique ! What were they doing so far ?

Director Chowdhari has returned from Delhi after "completing" the picture of Airawat Talkies.

Hafisji is practising tongue control by not speaking for a week.

Khan Bahadur Ardeshir Irani has spoken at last ! Is it because of "BE GHADI MOUJ" and "GHAR JAMAI" running well ? And in his talk he has included Ranjit and Chandulal Shah.

Baburao Patel probably thinks that quality picture is better produced by advertising in newspapers than by trying to put quality actually in the films.

Baburao Pai finds 'silence is golden' when he thinks of "PYARA DUSHMAN."

Dadasaheb Torney the executive in-charge of Saraswati Cinetone of Poona has suddenly realised that his health is broken and wants to go on a long tour probably to enable other directors to get in.

Leela is reducing with the help of Bhal G. Pendharkar as she finds that excess weight is an handicap to an artiste.

Miss Gulab late of Krishna goes out for horse-riding every morning for reducing weight. The unfortunate result was that the horse lost 30 lbs.

Raja Pandit "Story and Scenario writer" is busy typing the story and scenario of a new picture written by.....?

N. D. Sarpotdar talks of producing his own pictures by starting a new company. Why add to misfortunes ?

B. P. Samant, Advertising Agent, thinks of meeting Anantrao Gadre one dark night in a lonely lane. Poor Gadre !

Mr. Latey has been invited to preside at the unemployment Committee of Idle Distributors after releasing Chandrasena.

R. K. Rele of ***'Moving Picture Monthly'*** has left smoking Bioscope cigarettes as a protest against writings of ***Judas***.

Mr. Revashanker of Empire Talkies Distributors is trying for Prabhat Agency for Northern Circuit. We wish him luck in competition with Alopi Prasad of Delhi.

Kevalchand of Super Films is reported to be sleeping at the Roxy probably to secure the warmth of the money flowing in from " GHAR JAMAI " .

Some people refuse to accept even complimentary passes for " After the Earthquake " to save their ears. !

'USHA' has really proved a dream of hopes and expectations to the purchasers.

" CHANDRASENA " is being run at Minerva luckily for both. The " Maruti " seems to have escaped into the Box—office.

Mr. Pathak of Sudha Pictures can be seen running about frightening Distributors with his 'KALAKOOT'.

Nanubhai Desai of Saroj is thinking of producing a ***quality*** picture ?

Mrs. Durga Khote, the hand-maid of art is reported to be teaching Debaki Bose the art of direction.

V. Shantaram of Prabhat is flirting with Bal Gandhava and Dhaibar is jealous.

Shanta Apte is taking music lessons at Pandharpur, the town of silence and questions.

Nalini Tarkhud has taken an American course to develop screen personality. She has added some more tears to her face.

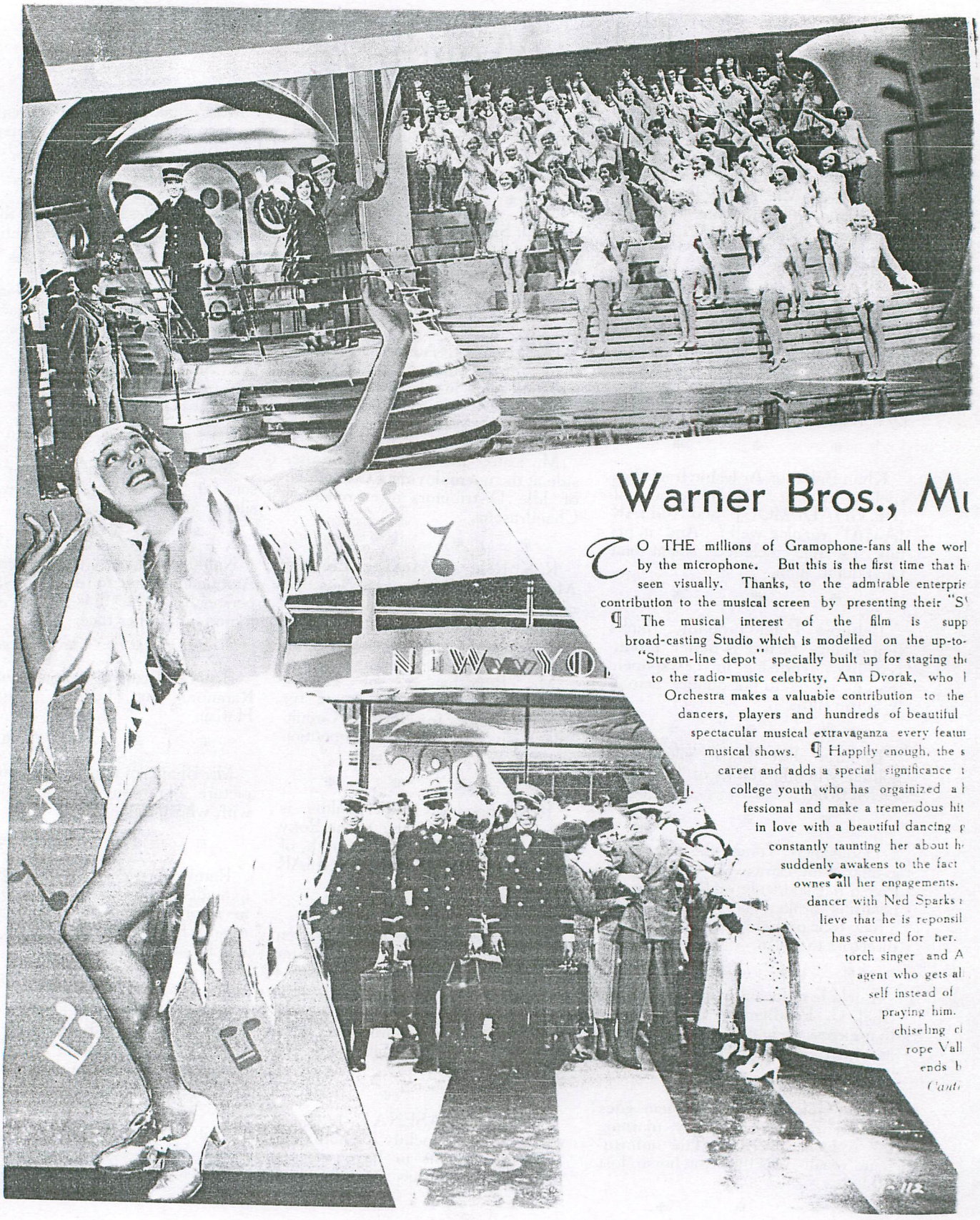
B. N. Sircar is looking out for Ratanbai but he has forgotten Hafisji.

Mr. Bhavnani is producing another picture. They say it is his own—but with whose money ?

Ramkrishna Ashram in Belur have extended invitation to Baburao Painter to provide him rest and peace of mind. But Baburao's flowing beard will be an obstruction.

Chaturbhuj Anandji Doshi seems to have a weakness for Chinese faces and he is busy working at a Chinese Romance as Ranjit's next picture.

Sulochana will be given a Gohar Gold Medal by the Income Tax Office.



Warner Bros., Mu

TO THE millions of Gramophone-fans all the worl
by the microphone. But this is the first time that h
seen visually. Thanks, to the admirable enterpris
contribution to the musical screen by presenting their "S
¶ The musical interest of the film is supp
broad-casting Studio which is modelled on the up-to-
"Stream-line depot" specially built up for staging th
to the radio-music celebrity, Ann Dvorak, who l
Orchestra makes a valuable contribution to the
dancers, players and hundreds of beautiful
spectacular musical extravaganza every featu
musical shows. ¶ Happily enough, the s
career and adds a special significance t
college youth who has orgainized a l
fessional and make a tremendous hit
in love with a beautiful dancing g
constantly taunting her about h
suddenly awakens to the fact
ownes all her engagements.
dancer with Ned Sparks
lieve that he is reponsil
has secured for her.
torch singer and A
agent who gets al
self instead of
praying him.
chiseling c
rope Vall
ends b

Conti

ical 'Sweet Music'

r Rudy Valee is more than a name, a voice, in fact, made more familiar his world-famous Connecticut Yankee band are not merely heard but imagination of Messrs. Warner Bros. who are making a valuable T MUSIC" at the Capitol in this city from the first of June by the choice in settings such as those of the ultra modern studios of New York and the stream-line train as well as the ce production number. ¶ The cast includes in addition ntly supports Valee while the Frank and Milt Britton ical effect; there are, besides, scores of other singers, and no pains have been spared to combine in this the modern American cabaret and other various story coincides with actual events in Valee's role he plays in it. ¶ He has the role of a from among his fellows. ¶ They turn pro- the radio and at night clubs. He falls ho thinks she hates him because he is t, but who, after spurning his love, it is to this young crooner that she ¶ Ann Dvorak has the role of the manager who makes her be- r the contracts which Valee len Morgan plays herself, a Jenkins a dumb publicity press notices for him- e, the man who is Alice White is a girl who tries to to marriage, but edding his

on Page 40

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ABDUL KARIM KHAN

Miss INDIRA & KUMAR
in
"JUDGMENT of ALLAH"

Society Girls! Shoul

By H. R. Bedi (Representative: "Reuter"

NO with a capital 'N', is the majority verdict of producers and leading actors and actresses I had the pleasure of meeting during my recent study of the Studios at Bombay. Even those who sounded a note of dissent did so half-heartedly, qualifying their statements with a bucket-full of 'if's' and big 'IF'S' at that, too.

Let's take the noes first. Miss Sardar Akhtar. I shall give her the place of honor though she made me call thrice, on one occasion not keeping the appointment even, a charming young pet of 'Saroj' though herself in it, would not hesitate to raise her voice against any such tragedy happening. Circumstances, beyond her control, for the time being, at least,—had driven her to the screen against the express behests of her husband,—she is married, by the way, and not a common dancing-girl, as is generally believed,—and her own better judgment. but it did not follow from that she should 'drag her sisters after her.' She was clear that, under the conditions prevalent at present in Indian studios, it was well-high impossible for a girl to maintain her moral character. She knows what an ordeal it had been for herself to do so, and that inspite of the fact that her lucky star had secured for her an ideal Producer,—a thing rather hard to get in the Indian film market!!

Mr. Kumar,—whose real name, by the bye, is Syed Hussein Ali and full screen name A. M. Kumar,—was even more emphatic than Miss Akhtar. Mr. Kumar needs no introduction, and his opinion should count. He had no doubt in his mind that if he had a sister or daughter,—or even a mother-in-law, he didn't say so though,—he would rather see him starving than in an Indian Studio. According to him, a pretty young girl could not protect her morals 'EVEN IF CHAPERONED'. (These words have a significance of their own as Miss Sabita Devi said one could).

Miss Mohini, herself daughter of respectable parents in Sind, though only 11, would not advice her sisters,—not to be taken literally,–to adopt the screen as a career. Herself, she had succeeded in prevailing upon her and, an Engineer, to let her satisfy her whim once, and her maidan appearance over, –she is co-starring with Miss Akhtar in Golden Eagle of Karachi's first production, "Farebi Dunya"—she proposed returning not to the Studios but her studies. (I might add that she has got an uncle with her as guardian).

Mr. D. Billimoria,—doesn't need any introduction, does he?—was reluctant to say anything as he said the Press was for the fair sex alone, but when prevailed upon to open his heart also registered an adverse vote. 'Let them better keep away,' he observed. By the very nature of things, girls were bound to dabble in 'love' sooner or later,—sooner than later, I should say! 'You know what I mean and it means,' he concluded.

Sabita—Sympathetic and Sensible

Now for the ayes, though qualified. Mis Sabita Devi,–who, it is not generally known. is not a Hindu girl but an Anglo-Indian,–was the most charming and entertaining,–and need I add beautiful?–young lady I had the privilege of coming across. Well-educated, well-bred, well-cultured, ever smiling,–my God! I seem to be feeling the influence of her eyes even at this distance! Well she said,–what a voice. what an accent, what..... .....She said, but wait. I should have mentioned that she came straight from a scene that was being shot,–she didn't tell me that; I saw the shooting myself,–and was without a make-up of any sort but for a touch of the lip-stick, if that could be included in the list of make-ups. She,–yes, she kept me spell bound–marvellous that she is–all the time I was with her: I am not, therefore, sure if I caught her right. But let me report what I honestly believe she did tell me! She expressed herself in favour of respectable girls taking to the screen 'PROVIDED THEY WERE PROPERLY CHAPERONED LIKE MYSELF'. If 'we' respected ourselves none could dare do anything but respect us'. She had nothing but regard

...d They Join The Industry ?

...& Associated Press of India"—AJMER

from her colleagues and she saw no reason why others coming in should not receive the same consideration if only they behaved themselves..... ..

Why Not? Says Debaki Bose

Mr. Debaki Bose, the talented Director, to whom the leading Producers in India, New Theatres, chiefly owe their best productions and, of course, their name and position, is a kind and obliging soul. In response to the above question and its supplementary, 'if yes, is it, in your opinion possible for one to retain's one moral character under the conditions obtaining at present? (I refer to the reported corruption and mal-practices prevalent in the studios.) If not, why not? Mr. Bose observes: "Yes, it is possible 'to retain one's moral character under the conditions existent at present. The moral of Indian film-studios is no better and no worse than of so many other similar institutions (where men and women meet) of our country. Your reference to the 'reported corruption and mal-practices prevalent in the studios' is rather unfounded." I beg to differ. Evidently, Mr. Bose is judging others by his own standard. More of it at some later stage, however, when I give you a little bit of my own mind; for the nonce I am concerned only with reproducing what others say.

Miss Ratan Bai, ***alias*** Imam Bandi, is too well-known to need an introduction, but a word or two about herself may not be out of place. She celebrated her 23rd birthday on the 12th of May this year, and has been 'movies-mad' ever since they made their appearance in India. How she came to join the New Theatres; how she left them in October of last year and the facts of the controversy centring round her role in the 'KARWAN-I-HAYAT' are matters of public property by this time and need no recapitulation. This much, however, might be said that Miss Ratanbai has been a regular Radio-singer since 1932, and is also under a long-term contract with the Columbia Gramophone Co. Her favorite hobby is the study of languages, and her charm lies in her smiles and eyes.

According to Miss Ratanbai, "The advisability of society-girls coming into the film-line is wholly dependent upon the abilities of the person concerned. If the girl has a natural inclination towards acting, she will surely do well in the line, but her respectability will, and can, never be an asset in her career as an artiste. It is only for the person concerned to keep herself safe from moral corruption. I don't think anyone can ever have the courage to approach the girl without her being amenable to corruption."

Mr. E. Billimoria,—you will hardly expect me to introduce him to you, gentle reader, but let me give you a warning. He is charming and all that, but never trust him for an appointment!! He never keeps one; he gave ***me*** a slip, at least. But I forget. My experience is that very few, if any, in the film line do otherwise!!! More about it in its proper place, however. For myself I have 'pardoned' Mr. Billimoria,—and have dropped the idea of suing him for the recovery of taxi hire as I resolved before I left Bombay,—as he has made ample amends for his 'act of commission' by sending me his views by post, not without a reminder, though!

Brevity seems to be the soul of his utterance; 'the less said the better' is obviously his motto. All that he has to say about such a vital question is this: "It depends upon the person as to how he or she keeps up his or her moral character after entering film line. ***Exceptions must always be overlooked.***" (Italics mine.) Very clever, I should say, if not ingenious! At first sight it would appear as if Mr. Billimoria were trying to shuffle the real issue, but he has put the whole thing in a nutshell,—if you understand what I mean.

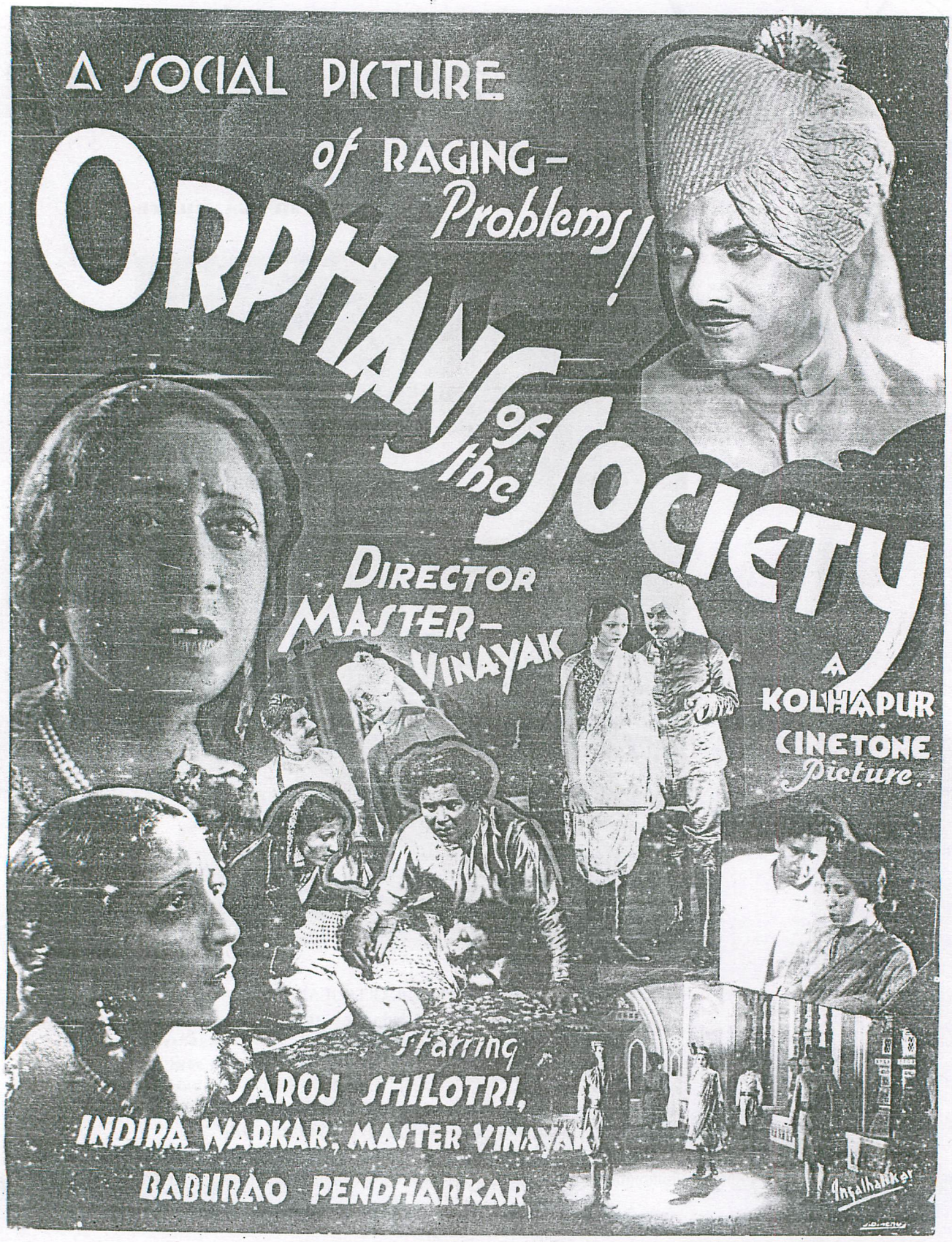
(Continued on Page 30)

MOTI & SABITA IN "SILVER KING"

Our Autograph Album

Mrs. DURGA KHOTE

From 'TRAPPED' to 'AFTER THE EARTHQUAKE' Durga consistantly played *Typical Khote Parts* and won for herself a pre-eminent place in the hearts of lacs of fans in the country. Now she is trying a different more sophisticated type of role, but her studio says "wait a while". Meanwhile, she is doing "Life Is A Stage" a Debaki Bose Production. In case you want to hear her on your gramophone, you will be amused by **ODEON** Records.



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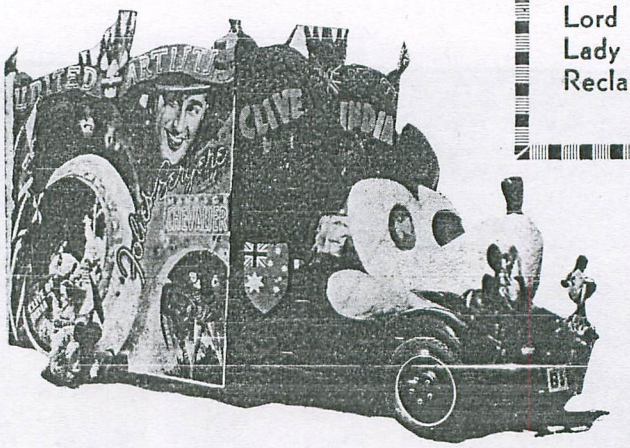
Lady Brabourne were prese
Reclamation before the s
on Saturday, 4



United Artists Car in the Parade.

This Car won Sir Lallubha
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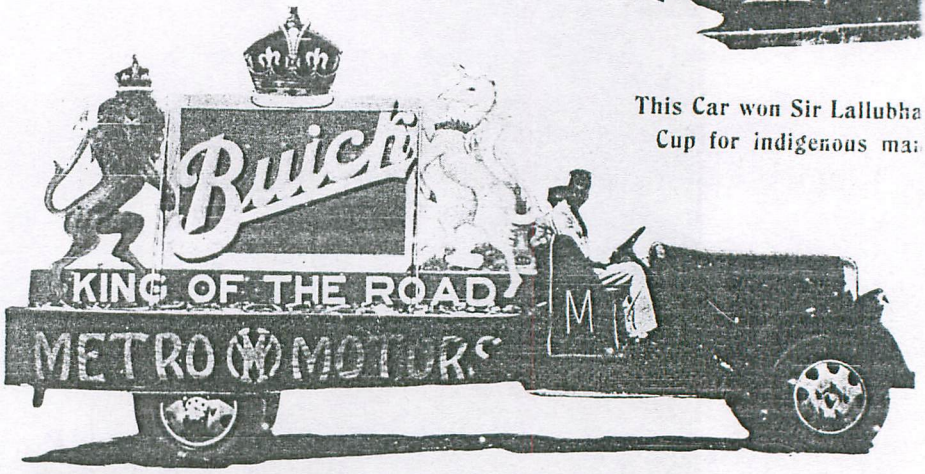

"Buick" which represented Metro Motors in the Parade.

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Year After Year
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of the Parade
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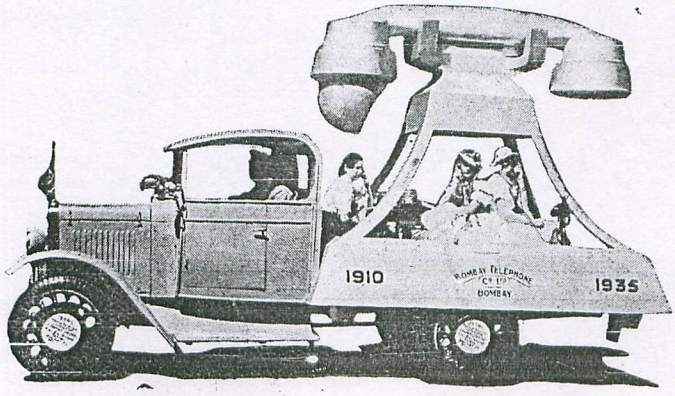
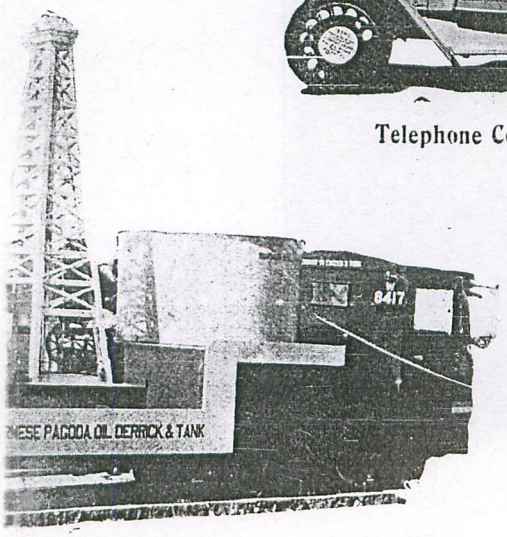


Telephone Co's Car which won the Governor's Cup.



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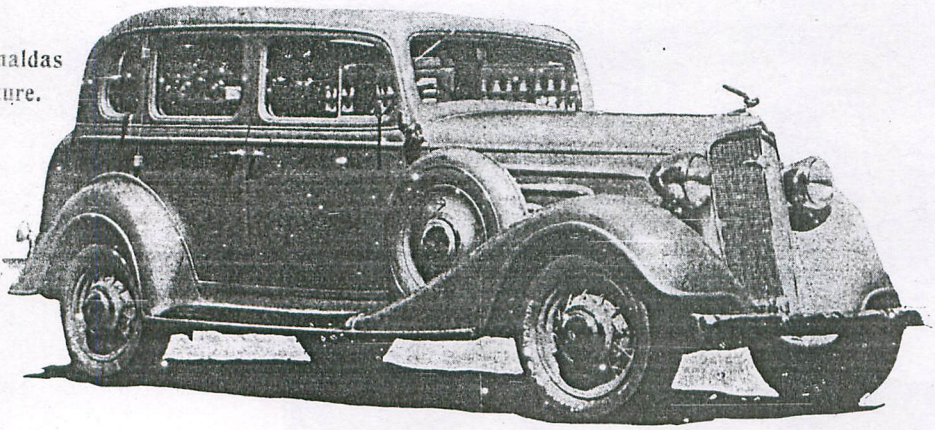

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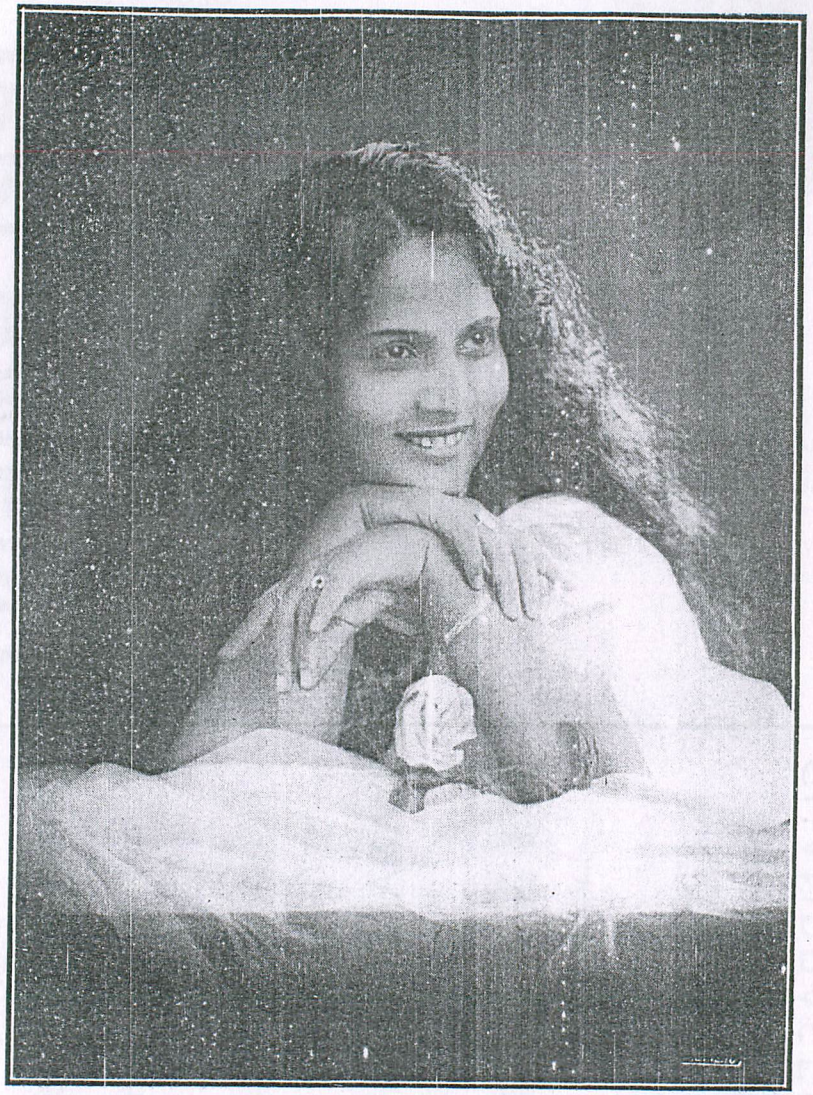


SHARIFABANU

These Two Stars have co-starred in several pictures like 'Lal-e-Yaman' and 'Noor-e-Yaman' (Wadia)

"Sure from the lowly and humble"

"The Mighty shall come to birth."

Baburao Pendharkar is seen here
in the role of ISHWAR

Orphans of the Society

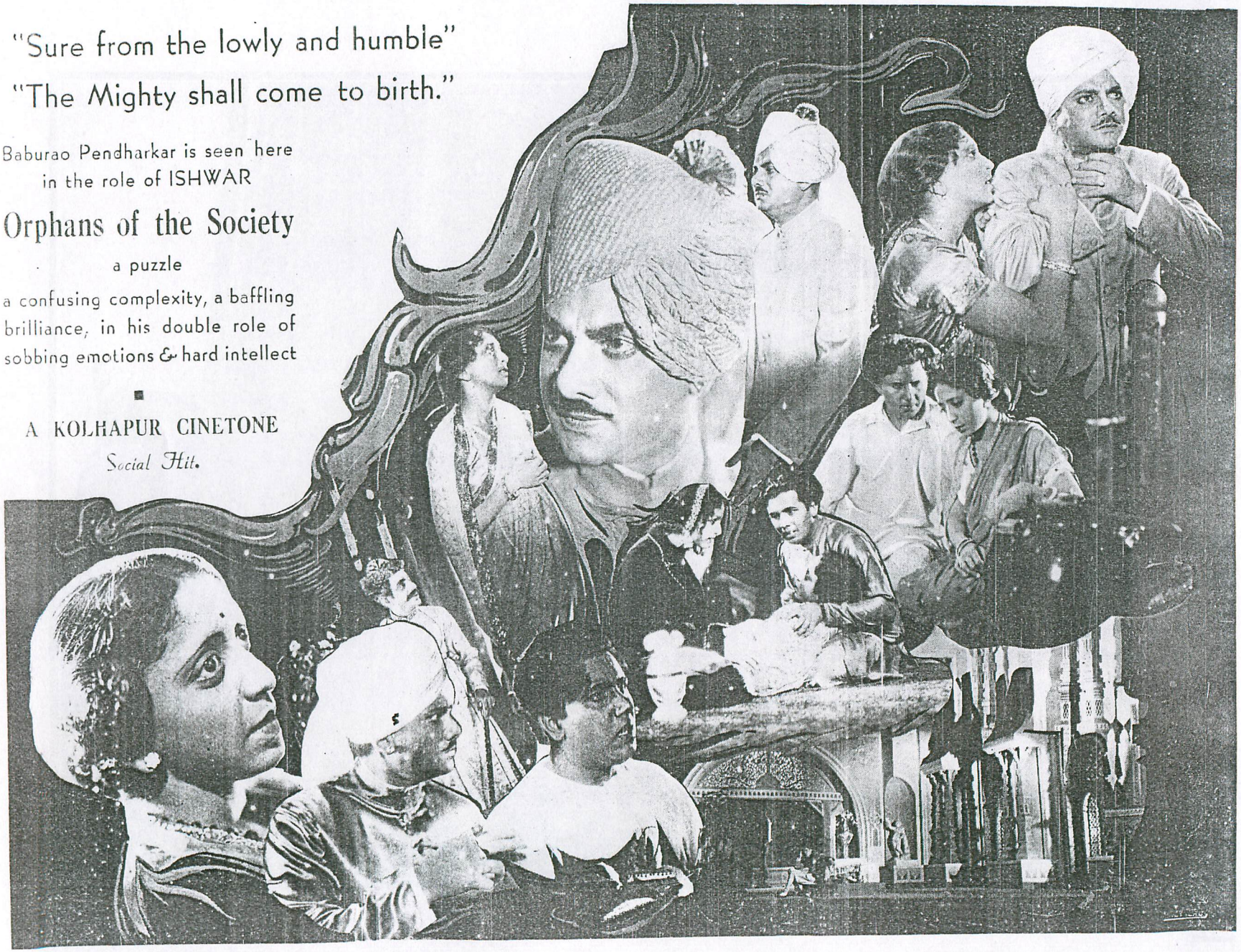
a puzzle

a confusing complexity, a baffling brilliance, in his double role of sobbing emotions & hard intellect

■

A KOLHAPUR CINETONE

Social Hit.



India's Tenor—JADDANBAI

Jaddanbai, after making a name and fame by her great musical talent now turns her attention to screen and we are sure, she will carry cine-fans with her in *Talash-e-Haq*.

SAGAR Means —

CATER TASTE, ENTERTAIN AND EDUCATE!

"JUDGMENT *of* ALLAH" *or* "AL HILAL"

***Featuring*: KUMAR, INDIRA,** YAKUB SITARA and others.

Directed by :	*Photographed :*	*Sound Recording :*
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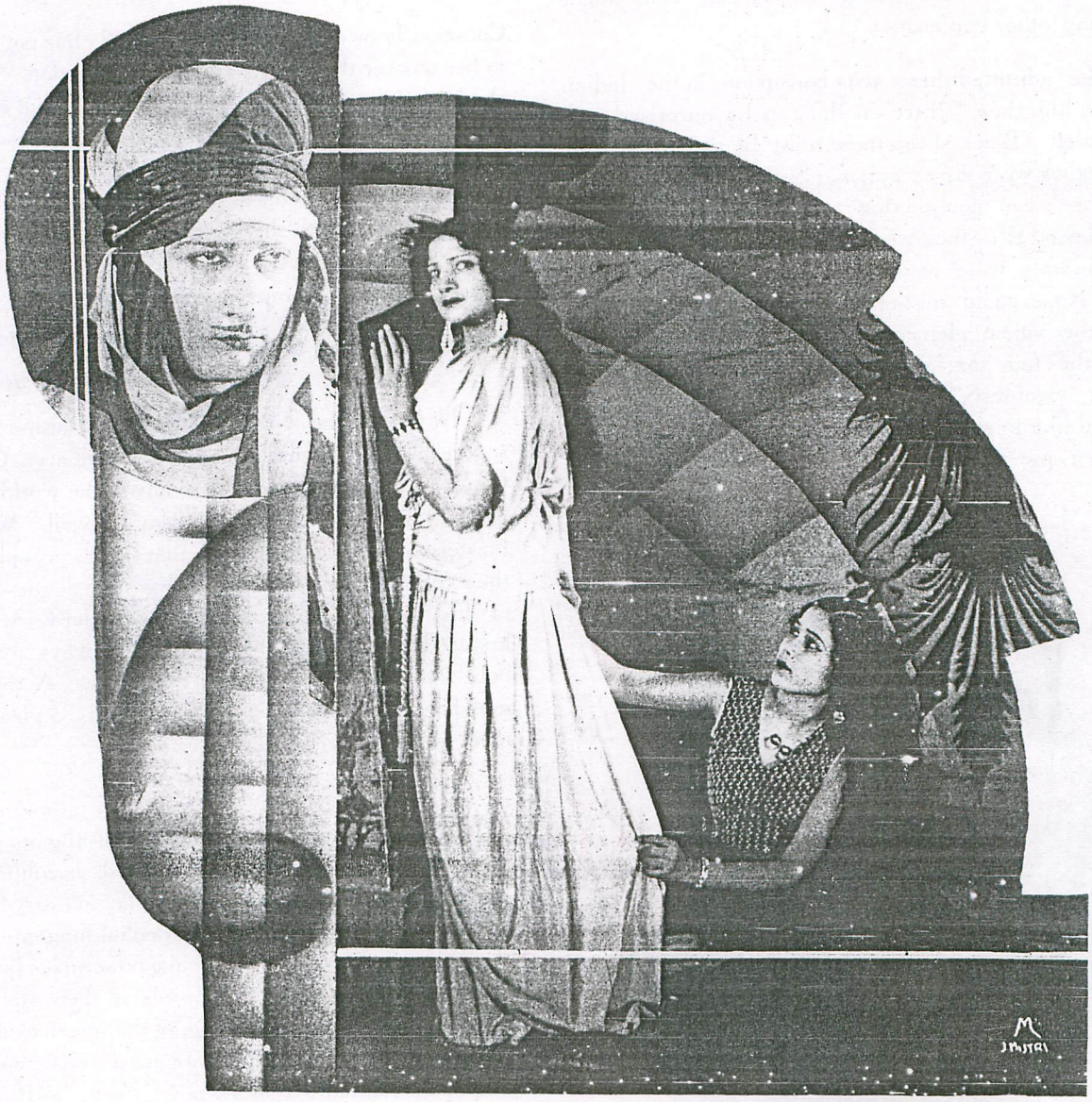

Watch for :— **DATE AND THEATRE**

Our Next: **"SILVER KING"** ***Featuring :*** SABITA DEVI & MOTI.

SAGAR MOVITONE, CHOWPATTY.

(Continued from page 19)

Miss Padma Devi (Banerjee) is, of course, a Bengali girl, she is a shy sort of little thing inspite of the fact that she is the daughter of a Pujari, and 23! She was 18 when she made her debut as a cinema-star,—a much-maligned word, this poor 'star,' by the way, so far as the Indian screen is concerned at least,—and has been starring since. Looking at her innocent face and down-cast eyes one wonders how she comes about thundering on the stage,—screen, if you prefer. Perhaps it is the "whip" behind the scenes,—Mr. Baburao Patel, to whom she owes everything. I, at least,' cant alight upon any other explanation.

She admitted there *was* corruption in the Indian studios, but, then, "there's nothing to be surprised at," she added. Black sheep there must be in every fold, and studios were no exception. Society-girls should not, therefore, keep aloof on that account alone. If,—again that blessed IF,—they were chaste and self-respecting their morals were as safe in the studios as anywhere else. None could misbehave towards them IF they kept the villain element at bay. "Corruption starts from the fair sex," she explained. (I protest, and protest vigorously,) "I," concluded Miss Padma, "would like to see society-girls and educated young men adopting the screen as a career in large numbers: the more they are together the less is the danger of undesirables of either sex getting in. In other words, there will be no risk of corruption if public-women and the riff-raff of society have no room in the studios as they certainly have at the present moment.

Jan Kaipura, The Man with The Voice that Thrills.

Miss Zubeida Banu, 24, is one of those rare personalities who have something like magnetism about them. Like it or not, you cannot resist her charm. Nature appears to have been rather lavish in endowing her with those qualities which go to make a real artiste.

Consciously or otherwise, Miss Zubeida has not touched in her answer the main part of my question. All that she has to say is that "It is quite desirable that educated girls should take to this line and I strongly believe they are sure to raise the standard from all points of view." This is more an answer to my second question about the intelligentsia of both the sexes adopting the screen as a career than the above. I wonder if she has not evaded the issue to avoid complications. However.

"We need them more now than ever" says Baburao Patel.

Now for the Great Guns. Mr. Baburao Patel, sovereign of the domains of the Gandharva Cinetone Co., is a figure well-known not only in the world of film industry but in that of journalism as well. With the mastery of the King's English that he has, coupled with the experience foreign travels have added considerably to his wealth of knowledge, no wonder his wealth of knowledge, no wonder his writings always make not only interesting but instructive reading. A tall, commanding figure, smiling all over, it is a pleasure to meet him.

Mr. Patel had no hesitation in admitting that "There's a lot of corruption because of the majority of actors and actresses being uneducated, uncultured and undesirables, and also because of the industry being in the hands of financiers and commercial magnates, most of whom are mercenary who have no scruples in playing ducks and drakes with the morals of their staff," but he would like society-girls to adopt the screen as a career all the same. They could safeguard their morals as well in the studios as at home. "From a Producer's point of view" continued Mr. Patel, "I would welcome them for this reason, if none else, that none could better

(Continued on page 31

A Head Liner for any Box - Office

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KATL-E-AAM

The Season's outstanding screen characterisation—a heart moving Drama — Spectacular — Stiring — with colourful atmosphere, a gripping story sizzling with action and splendid production.

ORIGINAL *OUTSTANDING*

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Directed by : Mr. AROLKER

Sound by : Mr. JADHAV *Cameraman* : Mr. KAMBLE

Sound Recorded on B.A.F. Sound System at FILM CITY.

It is a picture that has Showmanship in Story, Stars and Cast of established marquee power, a production that meets the needs of a picture-conscious public, liberally financed and expertly produced.

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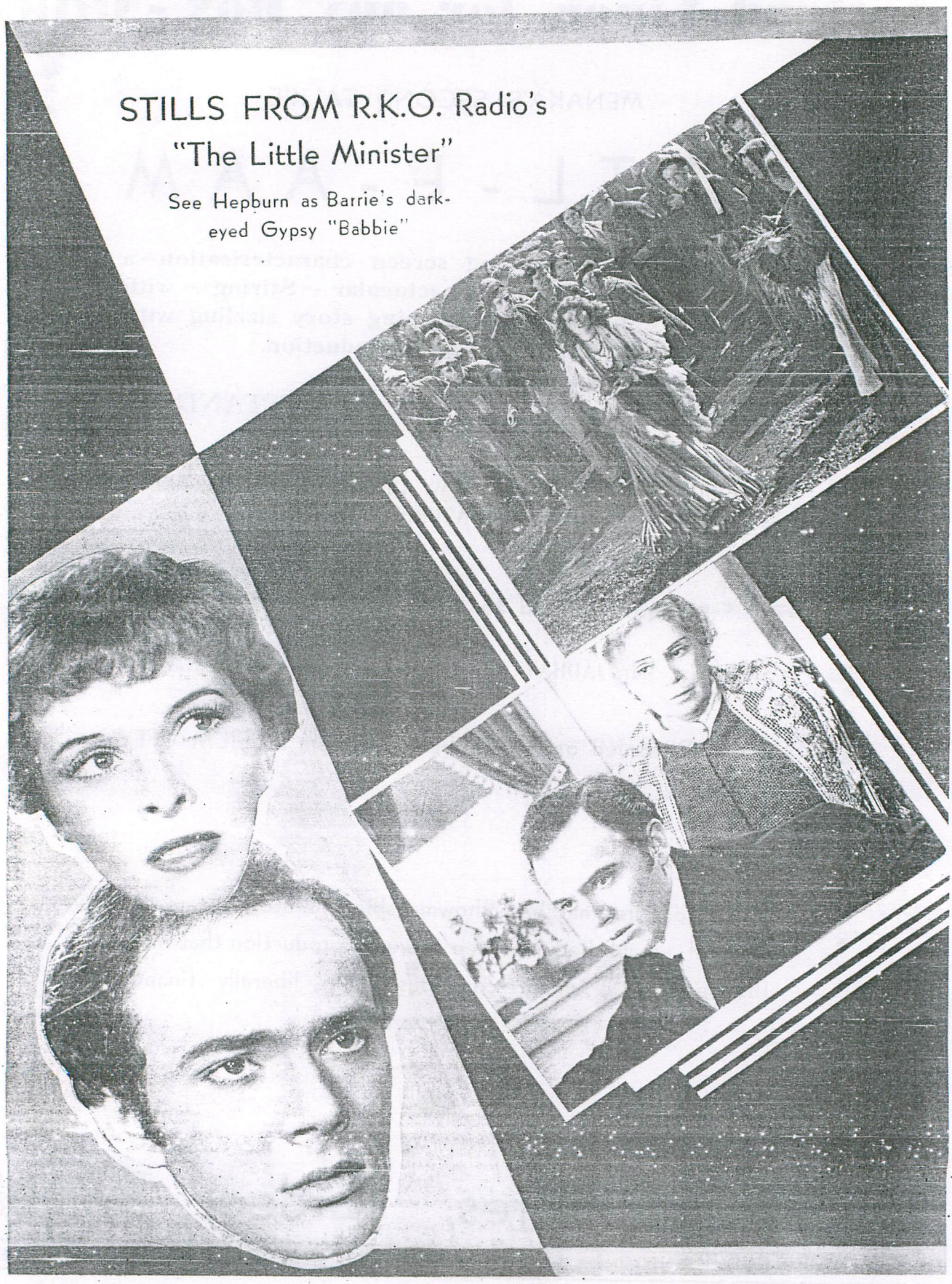

STILLS FROM R.K.O. Radio's
"The Little Minister"
See Hepburn as Barrie's dark-eyed Gypsy "Babbie"

"DHUWAN DHAR"

(Adarsha)

Constructed out of the story written by Seth Govind Das M.L.A., of Jubbulpore featuring Mrs. Leela Chitnis in the role of heroine, Kantilal Dave and others.

(Continued from page 30)

interpret the traditional womanhood of India as an educated and well-bred girl could. An instance in sight was that of Mrs. Durga Khote who had played the roles of Taramati, Raj Rani Mira and Sita so splendidly. Such achievements could be possible only when the artiste had education and culture and understanding, born of it. "Everyone" concluded Mr. Patel, "likes to see a pretty face but there was nothing to fear if that pretty face managed to keep those greedy eyes just where they belong in their sockets and no farther."

Mr C. N. Lala the latest addition to the Upper Tens of the film industry hails from Karachi and is a gentleman of amiable disposition and obliging nature. An architect by profession, he found the call of the screen too loud and presistent to resist and ultimately resolved to renounce a flourishing business and settled income, running into four figures a month. The result was 'The Golden Eagle Co., Ltd. of Karachi' His first production, 'The Mysterious Man' or 'Farebi Dunya' was presented for censor the other day, and bids fair to take its place amongst the select few I had occasion to witness the trial and can assert without fear of contradiction, that 'Farebi Dunya' was well-conceived and equally well-delivered. Miss Mohini, the society-child, is his find, and, for her maiden appearance, she has acquitted herself tolerably well.

Mr. Lala would recommend society-girls coming in ONLY IF the Producers could take care of their morals : not otherwise.

"Let them come to learn" says R.C.N. Bharucha

Mr. R. C. N. Bharucha, General Manager of the Imperial, is one of those swell guys who work as they eat, or even sleep. Like Napoleon, he also appears to possess different drawers in his brain for different subjects, which he can pull out, individually or collectively, as occasion demands. I had a hell of trouble to make him speak....and he spoke the language of a fully-loaded six-chambered revolver when he did speak.

According to Mr. Barucha, exposition of art was not a subject which could be called the monopoly of a particular class. Society-girls, merely as such and nothing more, could not bring any importance to the industry by simply coming into the game, but if besides being society-girls they could show talent, adaptability and workmanlike habits it would be a different matter altogether. "In my opinion," proceeded Mr. Bharucha, "additional light is supplied to the problem by the recent coming into the Indian pictures of a few so-called society-girls because, as a lot of people know already, these society-women, as they prefer to call themselves, have gone upon the screen for nothing else but to supplement earnings in the family which, though affluent at one time, had reverses of fortune of late. It would be wasting one's precious breath to tell a hardened businessmen like myself that the mere entrance of society-girls, purely as such is likely to give film industry a new heaven and a new earth. It's not uncommon even in the more advanced countries of the West that a certain number if people is not wanting constantly to criticise, and declaim against, the batch of people, already settled in the business of the screen or of the stage, and the criticism is never slow that if a different set of people came into the game regeneration of the industry is automatically caused. Time has, however, shown that such critics have never been true, and once again art in its very nature goes on merrily without demanding any limitations of its exposition either at the hands of the educated or the uneducated."

"If, as you say my friends, the society-girls, are keen to take part in Indian pictures I don't see what obstacles beset their way, but they will certainly make the blunder of their lives if, right on the threshold of their entry, they start with the oft—repeated presumption that everything is so unclean at present in all the film studios of India."

Tullis Carminati, a new Columbia Star.

PADMADEVI—*Bengal's Magnetic Girl !*

Gandharva Cinetone's Chief Star

From THE HEARTH ! TO STARDOM !

Born in an educated Brahmin family, PADMA–Bengal's magnetic girl with her famous wistful eyes was persuaded to take up screen work. She worked in a number of silent pictures but until two years back she was practically unknown till she met her director Mr. Baburao Patel.

And then came Fame and Glory

In Gandharva Cinetone's first talkie **"MAHANANDA"** she earned honours in her stellar role and then came "**BALA JOBAN**" and "**MAHARANI.**"

Her latest triumph in "**CHANDKA TUKDA**" has established her as an artiste of rare histrionic talents

Her next will be

"JULMI JOBAN"

Shy and modest Padma has captivated the hearts of millions.

Press Opinions About Us!

Reviews on the 1st Number of **fimindia**

BOMBAY SENTINEL

Screen journalism in India seems to be a flourishing profession for new film magazines continue to flood our book stalls.

The latest addition to the list of movie magazines is "Filmindia"—a monthly journal devoted to the motion picture in India.

Attractively got-up and printed on fine art paper the issue contains over half-a-dozen interesting articles which, because of their frank comments and well meant criticism would help our industry a lot of those concerned would give them a thought and act upto the advices contained in the contributions.

These articles fully justify the editor's claim that the magazine aims at "Supporting this industry by honest journalism and constructive criticism of men and things and aspires to create a taste in our readers for Indian pictures."

The picture side of the publication is equally praiseworthy. There are no gaudily—coloured art plates but the issue is profusely illustrated with excellent black and white pictures of stars and stills from Indian and foreign films which have been selected with great discrimination and cleverly arranged.

In short "Filmindia" is an excellent combination of news, pictures, comments and criticisms about the Cine industry in general and Indian films in particular and the magazine should prove very popular among Indian film fans.

1st May, 1935

THE TIMES OF INDIA

This periodical is a new venture entitled ***Filmindia***, the first number of which was launched last month.

Filmindia should have a bright future before it.

It certainly is a bright publication. One of its most interesting and intensely amusing features is the gossip section entitled "Bombay Calling" by "Judas," who wields a caustic and dreadfully frank pen.

In racy language, "Judas" finds and prods and pricks the weak and ticklish spots of a large number of our film concerns and enterprises in a manner which must leave them squirming.

17th May, 1935

* * * *

FREE PRESS

"*Film India,*" the first issue of which is now published, is a monthly periodical devoted to the development of motion picture in India and is one more prasieworthy recruit to the field of this type of journalism which is becoming popular nowadays. Neatly bound and having an attractive picture on the cover-page, the volume is full of illustrations and contains a number of contributions besides an editorial. The get-up leaves nothing to be desired.

19th April, 1935

TRIBUNE

"Filmindia" is an excellent publication. Issued from Bombay, it is an artistic production neatly executed in idea and design and exquisitely printed. Being a cinema magazine, the issue is profusely illustrated and new pictures are introduced with apt illustrations and good letter-press—a rare combination in an Indian cinema magazine.

4th April, 1935

* * * *

BOMBAY CHRONICLE

The first number contains articles of obvious interest to the film world, generally. The comments by "Judas" under the caption "Bombay Calling," constitute, however, a feature that promises to be definitely helpful, if it could be less spicy and more restrained. For, it is informative and treats of affairs in Indian studios, of their hectic publicity and their irresponsibility in an unconventional method that could be welcome guidance. Both the ambition and the aspiration would be justified if they resolve to add to their candour directive assistance.

10th May, 1935

It Pays to Advertise in

filmindia

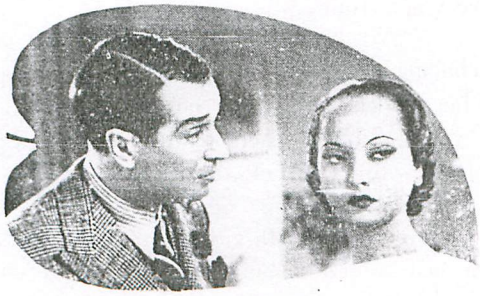
Leslie Howard and Merle Oberone in "Scarlet Pimpernel" (United Artists)

"The Wedding Night" featuring Gary Cooper Anna Sten (United Artists)

Stills from Forthcoming Attractions

LESLIE HOWARD

MADHURI



"Follies Bergere" featuring Maurice Chevalier and Ann Southern (U. Artists)

"Wedding Night" featuring Gary Cooper and Anna Sten (United Artists)

(Continued from page 11)

I cannot forget Zilloo-the girl who has given us so many good pictures in the past. For sympathatic and pathetic roles this girl is marvellous. She has very often overacted but that is due to her directors. Zilloo has such a nice and sweet-motherly face that in pathetic roles she atonce gets the sympathy of her audience. This girl would have also become a great artiste had she been given the chance. But she has always been ignored and her better looking sisters in the profession have taken her place, And yet Zilloo does not grumble or complain. She is a great woman.

A situation from "When London Sleeps" A British Picture.

By far the most versatile girl I have come across is Gulab. This girl has a sweet face, nice eyes and vibrant personality. Nowadays she has become stout but let me tell you in confidence that she is trying to reduce. She takes her work in right earnest and one can always find her rehearsing her parts in silent corners of the studio.

She has worked in over a hundred pictures and I can assure you that she is an artiste with a highly developed talent for acting. She is unique in one way. She can play all roles and play them well. I have liked her as a Vamp, admired her as an Heroine appreciated her as a Mother.

She has played all roles from joy to pathos-at all ages from youth to age in all phases from virtue to vice and from the queen to the beggar. And she has always come out with laurels, It is difficult to find another girl who could do so many things at a time. Versatility is Gulab's virtue.

Between the two sisters-Zubeida and Sultana—I should think Sultana to be better in giving expression. For light and frivolons work Zubeida has been known but both the girls score very little where artistic work is considered. By the way I forgot to tell you that both of them look nice and that is why they are so popular with the masses.

The recent meteoric career of Madhuri gives new food for thought. The girl is good enough for future as she is just learning to act but I doubt whether she will make any appreciable progress in language and music. Madhuri is suitable only for juvenile roles where youth rather than maturity is to be stressed. The girl is quite a favourite-at the box-offices but it will be long before she ranks first class.

And now we come to the Bengali Brigade of Eyes: Sabita, Padma, Panna, Uma. Bengal seems to be the home of magnetic eyes, especially in women. Sabita leads the way with an unusually beautiful pair of eyes. Uma and Padma dead-heat for second honours while Panna is not far behind.

Sabita also began her career with the language handicap and yet within a short time she has industriously acquired a remarkable control over the diction. In her latest "Verni Vasulat"—Sabita has done very good work and confidently promises to be a leading artiste in very near future.

The clinging ivy like grace of Sabita is a distinct feature of her work. Sabita has not much of a screen face and yet she has a personality and sex appeal which is atonce vibrant and effective.

Uma is another Bengali girl with prominent eyes. She is eminently suited to act in pathetic roles which responsibility she acquits with wonderful ability especially in "Chandidas." Uma has another wonderful asset

(Continued on page 15)

Studio Close-Ups

Jayant Pictures

'Takdir' a picture which has been specially prepared to save the 'Godrej' safe from being ransacked is complete and hopes to make a departure from the rest of the productions of this company.

Victory Pictures

'Bholi Bhikaran' a picture depicting Muhammadan social life is complete and awaiting the censors seal.

Mahalaxmi Cinetone

'Birbal-ki-Beti' is complete and the tins of celluloid have been despatched from the studio booked for Roxy. Meanwhile, 'Ghar-Jamai' is making its stay at Roxy and hence 'Beti' has to wait.

Mr. Nanubhai, has in thought and in fact completed his arrangements to begin the shooting of "Mr. and Mrs. Bombay" which we are informed will show Banu Zubeida in brighter and better colours. Welcome Mr. and Mrs. Bombay.

Dean Films

Mr. Hussein has begun with his 'Tirya Charitra' at Film City featuring Roshanara, Hadi and others. Hope this turns a leaf in the life of Mr. Hussein.

Shri Shakti Movietone

They have achieved a great success in getting, Mr. Bhowani Shanker of the Gujarathi stage who will be seen in 'Sati Toral'. Their 'Azadi' is expected to be a great stunt picture and it is hoped that the company will regain and become 'Azad' with these two pictures.

Kanwal Movietone

Ultimately, Delhi was destined to find and have the first glimpse of the 'beauty' from "Beauty Caravan", directed by Mr. C. M. Raffi. Arrangements are now complete for the 'Painted Sin' and let us wait and see what paints, powder and puff we find in it

Sagar Studio

The great old bird, Jal Merchant has staged a return! This company which is trying to bring literature to life, has once more succeeded and booked a brand new story from Mr. K. M. Munshi. Sabita is being chosen for the heroine while much water is flowing over the cast. We are informed that Jal will get the leading role while Moti will be somewhere near. Mr. Ghosh is busy with his No. 28. A la Hollywood while Mr. Mehboob has thrown a 'Challenge' featuring Mr. Yakoob, Indira and others, in the new studio at the Nepean Sea Road.

Imperial Film Co.

'Do-Ghadi-ki-Mouj' has been going on well for the past four weeks. Of course, the picture has catered to a particular class and it does get their patronage. However, Sulochana and D. Billimoria have played their roles well! Baby Mayuri is seen at her best though it is her first appearance on the screen.

Curtain has now rung down the D. Billimoria ***cum*** Nandlal affairs and now everything is quiet on the "Imperial front."

N. D. Sarpotdar, that famous director is on the sets with Dulari in "Chalta Putla." Here again we are finding another "Frankinstein". We hope these producers will stop here or we will have all "Frankinstein" and "Mummies". Mr. Moti B. Gidwani is on with his "Wah-re-Duniya" and we hope he will not make spectators exclaim "Wah-re-picture."

Ranjit Movietone

"College Girl" will return to West End from the 1st of June after the summer vacation. This year the result being liberal, we will find many fine faces and everyone is expected to vote in favour of this "College Girl".

Prabhat

This studio is booming with the music of Bal Gandharva in 'Eknath". This is sure to be a feast of music because of the aces connected with it Bal Gandharva is in the leading role supported by Ratnaprabha and the musical director-ship is in the able hands of Master Krishna and Mr. Bhole who has set up a new standard in back-ground music in "Chandra-Sena."

Bombay Talkies Ltd.

So Lord and Lady Brabourne have seen the Studio and its working at last!

Though the working of the Studio was not disturbed by the visit, certainly some of the members of the Board had some extra work of visiting the studio that time. The first picture 'Jawani-ki Hawa' featuring Devika Rani of 'Karma' fame is being completed and will be screened at the Imperial. Capitol had the opportunity of exhibiting 'Karma' and now this picture will be screened at the Imperial. What a progress! and what a

(Continued on page ...)

"FILMINDIA"

Published on the last day of each month by 'FILMINDIA' Publications, 75, Apollo St., Fort, Bombay.

All communications regarding Editorial matter should be addressed to the Editor 'FILMINDIA', 75, Apollo Street Fort, Bombay.

All communications regarding Advertising matter should be addressed to the Advertising Manager, 'FILMINDIA,' 75, Apollo Street, Fort, Bombay.

Contributions to this Magazine and Photographs for reproduction are invited. All such contributions and Photographs must be accompanied by a stamped addressed envelope, otherwise their return, if not accepted, cannot be guaranteed. Matter intended for the next issue should be sent in before the 10th of the month.

(*Continued from page 17*)

publicity agent. Robert Armstrong has the role of her brother, an exgunman who thinks he can sing, while Joe Cawthern and Al Shean, are comedy sponsors of a radio hour.

The six songs Valee sings have been specially composed by three welknown teams and the effect of realism is achieved by the fact that, he sings them, as in actual life, before the 'Mike.' It may not be quite out of place to mention here that Rudy is probably the greatest sexaphone virtuoso living and that he has had the distinction of having been asked to teach the Prince of Wales to play that instrument although previous engagements came in the way of hie doing it.

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Close-up and Its Artistic Value!

(By Iftekar Rasool)

WHEN a face, figure or object is magnified by the camera and appears on the screen as an enlargement, it is called a 'close-up'.

The close-up can be used to great advantage in every picture, but its object—that emphasising some action or facial expression is defeated by the enthusiast who makes a feature of the close-up. A continual recurrence of these pictorial enlargements tends to irritate the watcher, and the unnecessary use of them robs the necessary close-up of its significance.

When is a close-up justified? A careful study of those films which do not irritate, although they make use of this convenience of the camera, will reveal the secret of the good close-up.

Much of the action of a film has necessarily to take place in large sets and these sets are often crowded with characters, doing something or other to further the action of the story. But sometimes there comes a vital moment in that action when one particular expression or some otherwise obscure object becomes of supreme importance, and it is at that moment that the close-up helps to create the significance.

Let us take a railway train colliding with another. A series of short scenes, joined up, show the two trains approaching each other, and work up the inevitable thrill as it becomes obvious that disaster is imminent. The great roaring monster, (heaped on the screen by the chaos of noise made by an obliging orchestra), the swiftly moving objects of the countryside, and one terrifying moment which signifies certain chaos.....and then the rest. How much more descriptive of the whole calamity than any of these quickly moving scenes is the final close-up view of a pile of splintered wreckage.....eloquent and ghastly testimony to the impotency of both man and the machinery.

This is a rather grim example of the effective use of close-up, but it is the grim situation which most often gains an extra touch of veracity through the medium.

The close-up can be employed quite as successfully in beautiful or happy scenes. Exquisite little cameos of life, such as the very near view of a wrinkled old face, an old, old man who has lived more than the allotted span — and then, in vivid and wonderful contrast, the smooth, round, cherubic and beautiful face of a baby! If the old man and the babe are both intimately concerned in the story such a device is at once artistic and justified.

Suspence, too can be maintained very effectively by the insertion of a close-up. If a trial scene is being depicted, it is essential that all the characters who are concerned in it should be given the benefit of the close-up. A scene representing a big criminal-court means that the main action must necessarily be photographed from a distance, but it is to be assumed that what happens in the witness-box is going to be interesting. The emotions of a man or woman on trial, the different aspects of the case taken by the various witnesses, all can be emphasised in the close-up, and since the best film artistes now get all their 'big' effects in a restrained manner, it is apparent that the close-up must be used to register them.

The close-up is, too, an alternative to the sub-title in many instances, and when it can be used instead of a title it should be. Picture a seeker after hidden treasure digging feverishly and suddenly coming upon that which he has been seeking. A title that success has attended his efforts would be trite. In all probability it would ruin the whole effect of the scene. But a close-up of that same treasure and then another of the face of the seeker, illuminated by joy and incredulous delight, would result in a realistic climax to the thrilling situation.

In India, I am sorry to say no attention is ever paid to it with the result that our pictures are generally more or less failures.

SULOCHANA

Sulochana and Ghori in "Pujarini" (Imperial)

What is the Essential?

(By Ramnik A. Mehta)

FILMS, Automobile and Aviations are considered the vital industries of a Nation. When India plunged into film industry some were led to believe that India would soon be in the rank and file of other nations, who had successfully developed this industry in their own country. The advent of the talkies has proved a blessing to many nations. American films used

SABITADEVI

to dominate the markets of the world. European nations tried to compete with America but their efforts proved fruitless. The advent of the talkies afforded a chance to some of the European nations. Monsieur P. A. Harl has observed:

> "The coming of the talkies has relieved France of the strangle hold of the foreign productions and French producers and distributors have become once again masters of their own market."

The advent of the Talkies in India was hailed as an event of profound possibilities in the industrial world. There were some persons of robust optimistic frame of mind who went to predict that brighter days were in store for India and she would soon rise to the rank of other film producing countries.

All these prophecies have proved wrong. India has not made any appreciable progress and she is where she was since her first talkie "ALAM ARA", dazzled the public. Since that time the Industry has not made progress or if it has it is of a very negligibie character-compared with the strides that other nations have taken.

The success of a film depends primarily on the story. No doubt there are other factors complementary to its success. Good acting, capital scenes, sound photography-all go to contribute towards the success of a film.

Even admitting these factors, one must admit that the prime factor for the success of a film is the story. The choice of a story is of vital importance and on it depends in a great measure the success or failure of a production.

Why do many of Indian productons fail to win the patronage of the public? The reason is evident that almost all of our producers do not bestow that amount of care and thought which is necessary in the selection of a story. We find oft-repeated themes *ad nauseam* in Indian production. The worthless imitation of Western dramas, fighting 5 minutes without rhyme or reason, scenes largely plagiarized from American films form the subject matter of many of our stories. The question that arises in one's mind is this:- Are there no good authors? Is there a dearth of good stories? Are there no standard novelists in Vernacular? Surely, our vernacular literature is not so poor as to afford them good material for the subject-matter of a film. The Gujerati, Marathi, and Bengali literature hoast of some novelists of high repute-story writers who have made a mark in literature and poets whose fame is known throughout the length and breadth of India. Why then our producers go on bringing forth such worthless stuff which does not win recognition at th hands of cine-going pubic.

One is puzzled to account for this state of affairs in the film industry. Producers hardly bestow any thought that story is the principal thing which decides the success or failure of a film, and unless the quality of the motion picture stories is improved, it will fail to catch the public. Barring the case of one or two studios, one hardly finds a well-organised department to look after this prime need of film industry. In many studios they depend upon a director to provide the story and the director naturally selects the story of one who is a friend. I have known cases where some good stuff was rejected by a company of repute.

The advent of the talkie has made the work of writers of vaster importance than it was before and even in America the writers complain that they are not so well paid and they are preparing their 'bill of rights' to

Miss Indira & Sitara in "Judgment of Allah"

Page Forty-three

present to the producers. Let it be clearly understood that a talkie is not a director's picture, but it is the result of the combined labour of author, actor and director and others. The main success of a good or a bad production depends upon the selection of the story and until and unless our producers move in this direction, all their efforts are bound to fail. If they want that Indian public should patronise indigenous production, then it is necessary that they should not neglect this aspect of the film-industry which is the mainspring of their success.

This state of affairs, which is the root cause of our weak productions aught to go for ever. So long as it lasts, no production worth the name is likely to come forth as they do in America. Let each company go in for the best novel of the season. There are capital writers, writers who have made mark in vernacular literature. Such authors work if put on the screen with clever direction, would amply repay them. In Gujrati, Ramanlal Desai, Kanaiyalal Munshi not to mention the score of other eminent writers. In Marathi, Hari-Narayan Apte, Mama Varerkar and others would have ample material for the screen.

If American and English companies can buy about twenty novels why should not our companies imitate the example of their foreign brethren.

In handling the stories due attention is not paid to dialogues, and songs. Some times actors are ignorant of the part they have been called upon to play. Dialogues, are very often, given at the moment when the scene is enacted. Poor Munshi repeats twice or thrice and the whole thing is over.

In America, the story is discussed at a meeting where actors, directors, and other executive assemble. They emphasise the essential and make necessary changes. This gives time to actors and artistes who realise what they have to play and make them at home, with the spirit of the theme and atmosphere.

If our producers, intend to be progressive, if they want to bring this industry at par with their foreign competitors, they ought to abandon once for all old and antiquated methods. They should take a leaf from their foreign rivals, whose supremacy in themes or technique remain unchallenged.

Unless we do this and remove some of the hindrance that hamper our productions all our attempts are vain.

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